

## Bloomfield Record.

(Abridged Correspondence of The Tribune.)

### A Modern Bull-Fight.

First, I saw a great wooden circus, open to the sky, with one row of boxes above, an amphitheater below, and an immense ring separated from the amphitheater by a barrier and an alley about five feet wide. Then I saw 14,000 Spaniards, the men wearing civilized trousers and chimney-pots, the women occasionally wearing bonnets with mantillas. There was no effect of color, saving such as was produced by the waving of cheap and badly tinted fans in that part of the circle exposed to a blazing sun.

Next, I heard a wretched band play wretched music. Then the play began with a procession of the dramatic persons, who marched round once and disappeared. The play consists of three acts. In the first, the horses are killed. In the second, the bull is worried and wounded. In the third the bull is killed. To every performance there are six plays, in which six bulls and at least twenty-four horses are slaughtered. So you perceive how busy Mr. Bergh would be if he lived in Spain and there were a society for the prevention of cruelty to animals.

If the men were killed in bull-fights I should say nothing more than: "it serves them right." But, with the usual amount of justice meted out in this calculating world, they alone escape. Rarely are men injured in the ring. Still, as precaution save them; unsuspicious, blinded on the outside presented to their powerful opponent, and bulls that have never been warned of their doom, are gored and butchered amid a multitude of human yells. If by a miracle a man loses his life, his soul is saved, for have not bull-fighters their private chapel at the entrance to the ring, and is there not a priest in readiness to absolve them?

With a trumpet-blast the bull dashed into the ring. For two days he had been kept in the dark without food. Fancy then his bewilderment and rage when blinded by the sun and excited by the screams of 14,000 throats, to the left of the gate, which closed immediately, he saw a picador dressed in yellow, wearing a broad-brimmed hat, being mounted on a sorry beast, and holding in his right hand a threatening lance. Could anything be more inviting to bullfighting? In one moment the bull's horns penetrated the horse's body, and the lance was plunged into the bull's back. The bull was gored, he showed unusual pluck and the Spaniards cheered. Again and again he returned to the charge. There never was a better bull. He lifted the helpless horse off his feet, he almost carried him on his horns, he no more heeded the lance than if it had been the pricking of a pin, he gored and gored until the wretched horse, quivering from head to foot, silently fell to the ground with the picador beneath him. The man was in no danger. The bull's attention was quickly distracted by the waving of red banners in another direction and assistants rescued the picador, whose legs are always so eased in iron as to render it impossible for him to move until set upon his feet. On the picador's removal the teasing ceased, and the bull, seeing the dead horse bated in his own blood, charged him many times amid popular bravos. Describing another horse, off the bull dashed with his hoofs in the air, and so nearly tossed his victim as to unhorse the picador, who clung to the barrier until he had over it. The horse galloped riderless round the ring with his hoofs dragging upon the ground. It was a noble sight. Perhaps you think the suffering brutes are speedily put out of misery. You are wrong. As long as horses can stand up and bear riders, so long they do duty. Contemplating from the middle of the ring the results of his prowess, the bull repeated the pleasing performance, when the picador again mounted.

There are many variations; but the theme never varies, and before the act closed six horses lay stark and stiff. Spaniards are intensely critical in the matter of bull-fights. If they think they are being cheated out of sport, they do not hesitate to cry for more horses, and in trepidation the managers rush into the street to buy the first cheap hack that offers. Twenty-five dollars apiece is the price generally paid. Six dead horses in one act is the most exacting, and now come the mules. Harnessed three abreast, with nodding flags and tassels, they were driven in to fast music, and performed scavenger duty by dragging off their dead relations in a tempo furioso. The details were raked up, and act second began.

Showing no signs of fatigue, Christopher Columbus's bull made work for the spectators (the men who shake their cloaks about promiscuously), and fiercely eyed the banderilleros (from *banderilla*, little banner), who, in the gorgeous livery of Fierro, entered the ring, bearing bars which must be lodged artistically in the bull's neck. Now set in the contest between brute instinct and human skill. Not to poison the bulls in the right place is to excite multitudinous indignation; therefore the banderillero is ever on the alert, conquering with the bull until the moment for throwing arrives. If the bulls are aimed finely and go in straight, the banderillero becomes a hero. He bows, he receives a shower of cigars, men throw him their hats, which he returns with masterly flings, and the owners are made happy.

Pictorial, if you can, the inexpressible joy of seeing six of these murderous brutes—six or eight being the number allowed—standing erect in the bull's neck. Tortured, frenzied, the poor beast still showed pluck. Had he not, there would have been loud cries of "Fuego, fuego," and bars with fire-

works would have been fastened upon his back to give him additional vivacity. With the throwing of the third pair of bars act second ended.

Act third disclosed the *espada* (swordsmen), vulgarly called *matador* (slayer), humorously, condescendingly, the bull by dexterously handling the cloak, under which was the weapon destined to do the final butchering. The *espada*, Lagartijo (little lizard), was received with great favor, and certainly he knew every trick of his noble trade. That bull would not give up, but Lagartijo proved equal to the occasion. He magnetized the bull, which for a second was thrown off his guard. In that second, Lagartijo planted the sword between the bull's horns and the splendid animal dropped dead. Great was the cheering, many were the hats thrown, more were the cigars. An attendant picked them up, and Lagartijo with his blue velvet costume, embroidered in silver, with his white silk stockings, and with his black hair done up in a pig-tail, felt that his supreme ambition had been realized.

Living mules bore off the dead bull, and there followed an intermission for discussion, cigars and water. Two men below me went into a bull-like passion over the recent sport. They howled, screamed, shook their fists, gave the other the lie direct, the other seized his opponent by the throat, and put the wretch's head between his knees. In a moment more there would have been a dead brute of a new species, had not a woman interposed. Fourteen thousand people talked at once. The police interfered; combatants were marched off glaring furiously at each other; the woman followed, and the excitement subsided.

A correspondent writing from Naples says: "The Italian imbibe a love of music from their earliest infancy, and there seems to be an influence in the atmosphere which inspires them to the love of harmony and sweet sounds. While I am writing these lines, under my window, by the light of the stars above, are grouped a rude band of five male musicians; one is playing upon the violin, another upon the harp, and a third is performing upon the lute, while the other two are singing. Their rich voices would make their fortunes in America upon the lyric stage. I have rarely heard the role of *Figaro*, in the 'Barber of Seville,' better sung than is now being done in the street below, for which an English shilling will be considered ample remuneration. Every native of the middle class performs upon some musical instrument, and they are universal vocalists. One often stops with surprise, as well as pleasure, to listen to multitudes upon the road, singing in clear, superb tones the familiar air of an opera, without a false note or cadence, and all with the most careless *sang froid* and thoughtlessness."

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Young people should acquire the habit of correct speaking and writing, and as soon as possible any use of slang words and phrases. The longer you put this off, the more difficult the acquisition of correct language will be; and if the golden age of youth, the proper season for the acquisition of language, be passed in its abuse, the unfortunate victim will most probably be doomed to talk slang for life. You have merely to use the language which you read, instead of the slang which you hear, to form a taste in agreement with the best speakers and poets in the country.

A rather remarkable case came up lately before the Sheriff at Perthshire. A farmer near Auchtermuchty had sold a cow to a man named Perth, and the buyer summoned the farmer in order to recover damages, seeing that he had given false information about the cow. "I asked him," said the plaintiff, "if she was a good milker." "And what was his reply?" "He said, 'She'll astonish you.' I took the cow home, but she has not given a single drop of milk." "Well," said the Sheriff, "I rather think she did astonish you."

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